

The Lord's Prayer, supposedly spoken by Emile Berliner himself!

THE ORIGINS OF THE VICTOR PAPER RECORD LABEL

James "Rick" Wilkins

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DEAR APM:

Question: I am restoring a U.S. Everlasting Cylinder Phonograph (Banner Model) and thought that the patent drawings would be helpful. Can you supply the necessary numbers (none are listed on the machine)? **T.F., N.Y.**

Answer: The U.S. series of cylinder phonographs which appeared in 1910 were basically the design of a Cleveland, Ohio inventor named Harry B. McNulty. The relevant patents are 972,013; 1,020,151; 1,024,108; 1,033,215; and 1,038,621. You may send 50¢ for each complete patent to the U.S. Commissioner of Patents, Washington, D.C. 20231. These 2-4 minute machines are quite fascinating to watch in operation as they employed 2 separate feed-screws, and an ingenious alternating half-nut with sliding reproducers. It is doubtful that the Company lasted more than a very few years. Their cylinders, of course, will play on any cylinder phonograph.

40,224. TALKING-MACHINES AND TALKING-MACHINE PARTS.
VICTOR TALKING MACHINE Co., Camden, N. J. Filed Mar. 19, 1903.



The representation of an ape and a talking-machine. Used since March 2, 1903.

DEPT. OF UNLIKELY TRADEMARKS
(Courtesy Jim Falcone)

BEAUTY AND THE BEAST

Or...

40,225. TALKING-MACHINES AND TALKING-MACHINE PARTS.
VICTOR TALKING MACHINE Co., Camden, N. J. Filed Mar. 19, 1903.



The representation of a young woman dressed in evening attire, located near a talking-machine and appearing to be listening to the sound supposed to be produced thereby. Roses are also represented as being placed near the figures above described. Used since February 7, 1903.

The Origins of the Victor Paper Record Label (The 7" Period, 1900-1906)

James "Rick" Wilkins

Anyone who has tilted an early Edison Diamond Disc like a primitive daguerreotype in order to read the title can easily appreciate the simple luxury of a clearly printed paper label. But although Edison was one of the last to use them, paper labels in one form or another appeared as early as 1889 and became a regular feature on most discs from 1900 on, with the Victor Co. playing a major part in their development.

When the hand-driven Gramophone of Emile Berliner was introduced as a toy in Germany, the small (12.5 cm) 5" diameter discs ironically already had the two features that were eventually used on millions of records -- an etched number or title on one side and a paper label on the other. The square label shown on the front page was typical of the first period in that it gave the full text of the selection (such was their confidence in the quality of the sound!). Since a method had been found by at least the two companies that made these first discs to stick the label to the vulcanite or celluloid, it is difficult to know why no American-made Berliner records were ever made with a paper label.

The first 5" diameter Berliner records generally had the words "E. Berliner's Grammophon" impressed at the same time as the sound grooves from a metal stamper. The "D.R.P. 45048" referred to a German Berliner Patent of Nov. 8, 1887. The "25" here was clearly the catalog number (at least several dozen different titles were made), and the words "Alle Copir-Rechte Vorbehalten" mean, in English, "All Copyrights Reserved." Most of the 5" series of discs were pressed in 1889-1890 and were sold to the European public through 1893. The etched label was kept in use by Berliner from his first produced American 7" discs (1892) through early and mid-1900.

The end of the Nineteenth Century was a pivotal year for Berliner. In 1900, Frank Seaman, long dissatisfied with the "royalty" and price structure allowed his National Gramophone, obtained an injunction against Berliner, preventing the use of the word "Gramophone", although the word was Berliner's invention. Eldridge Johnson, who had developed the popular "Trademark" spring motor for Berliner in 1897,

attempted to dissociate himself from Berliner's legal difficulties by forming the nominally separate Consolidated Talking Machine Co. of Philadelphia, in July of that year (1900). His "Improved Gramophone Record" label (No. 1) in black and gold, was the first "modern" paper record label ever made, and can probably be dated to September, 1900.

Although it seems an obvious idea today, Johnson actually applied for a patent on his method of applying the label on August 8, 1900, and it was successfully granted. But legal events moved quickly too. First, Johnson would also be prevented by Seaman from using the word "Gramophone" and second, it turned out that Berliner had already named his holding organization *The Consolidated Talking Machine Co. of America!* As a result, Johnson had to drop that term too. The result was Label No. 2, "Improved Record" probably produced in late November of 1900. (It is also pictured in APM's re-issue of the Consolidated Catalog, p. 3). The trademark registration for the phrase "Improved Record" was officially granted January 1, 1901. Notice that no Company name was used, just Johnson's name, and this time in Camden, New Jersey. A stern "warning" appears at the top in an attempt to thwart record piracy, a persistent problem for early cylinder and disc manufacturers.

By January 1901, Johnson had chosen the now immortal word "Victor" to describe his records and machines, and the trademark application was granted March 12, 1901. (An internal Victor History states that Johnson used the word in December of 1900). Conflicting stories abound on his choice and many explanations are possible. Johnson's own version was that he always liked the word because of his memory of the famous Victor Bicycle. A fascinating alternative is that Johnson's later vice-president and advertising manager, Leon F. Douglass, was married to Victoria Adams and used her name. It does *not* seem to refer to any particular court case or decision, although it certainly describes Johnson's coup in acquiring the Globe Record Co. from Columbia in Jan. 1902, and trading it back to them the following month



1. Improved Gramophone Record (1900)



2. Improved Record (Highest No. A507)



3. Victor Record (Highest No. A830)



4. Victor Monarch Record (Highest No. 944)



5. Victor Monarch Record (Highest No. 1144)



6. Victor Monarch Record (Highest No. 1248)



7. Victor Record (Highest No. 1445?).
This label was used from March to June 1902.



8. Victor Record (Highest No. 2406?).
This label was used from June '02 to Dec. '03.



9. Victor Record (Highest No. 4031)
This was used from Jan. 1904 to Jan. 1905.



10. Victor "Grand Prize" Label, used from Jan. 1905 to early 1906. The first omitted Portland.

for legal peace of mind. Label No. 3 is the first to use the word.

The "Monarch" trademark had also appeared in early 1901 and was used at first on 7" as well as 10" diameter records (the first 10" appeared Jan. 5, 1901). Label No. 4 shows a label typical of early 1901, and probably well into the year. Johnson was apparently still searching for a company name, which was of course staring him in the face! (An internal history claimed that Johnson first "tested" the name as a brand before assigning it to a company).

By the fall of 1901, some of the dust had settled and Berliner and Johnson pooled their interests anew, with *Berliner's Consolidated* receiving one-third of the new Victor Talking Machine Co., which was officially incorporated October 3, 1901. Record label No. 5 was the first to show this important change.

Label No. 6 is a fascinating label because it is the first to show the famous Nipper and Trademark Gramophone design on an American record. It had earlier (Sept. 1900) appeared etched on the backs of *Canadian* Berliners and sometimes in the playing grooves themselves! The logo had been originally purchased from Francis Barraud by the Gramophone Co. Ltd. of London, but did not appear on their records until 1909 (they did issue souvenir cards for Christmas 1899). Berliner used the design on his last record catalog in the U.S., just prior to the Seaman injunction, and Johnson also used it in his Consolidated Catalogs (see *A Wonderful Invention*, p. 18). When the Victor Co. had been formed, Johnson apparently acquired the trademark from Berliner, and used it on his records by early 1902. The actual legal agreement specifically transferring the rights did not take place until March 5, 1906.

Despite the fact that Labels 4, 5, and 6 had the words "Victor Monarch Record" at the top, by March of 1902 the design was changed back to the words "Victor Record" (see No. 7) around the top. Apparently, the Monarch term was then reserved for the 10" size alone. This design held until at least June 1902.

By June of 1902, the words "Victor Record" were moved down to either side of

the spindle hole, and the Victor Co. name was moved to the bottom, below the song title and the catalog number (see Label No. 8). This was the case up through December 1903.

The following year, shortly after January 1904, the label showed a slightly different dog design (look closely). Records with this label type (No. 9), will have a January 1904 sticker on the back, listing a 50¢ price for 7" records and \$1.00 for 10" (both types were still one-sided). The label illustrated also shows an interesting detail, namely that it is fitted within a *depressed* center area. This physical change, known as the "sunken label" to modern collectors, was patented by Johnson, who first filed his application on August 30, 1904. It would be interesting to know if Label No. 9 *also* appears on 7" records with a *flat* center.

The last type shown (No. 10) is known as the "Grand Prize" label, and it is also a sunken type. It probably appeared around January 1905, and still had the Jan. 1904 sticker on the back. The first sub-type only specified the Exhibitions at Buffalo and St. Louis at the top, but around January 1906, the Portland Exhibition was added as well. After Dec. 1, 1905, a new sticker appeared on the reverse, lowering the price per record to 35¢ for 7" and 60¢ for 10". The 7" era ended when Victor introduced their 8" record in April, 1906.

Record labels are a prime source for collectors and researchers, not only for artist and musical information, but for technical information and company history. (A new book which makes much use of record labels is Brian Rust's *American Record Label Book*, available from APM). I hope that the first seven years of Victor's 7" record have been completely covered, but if I have missed any types, I hope readers will let us know and pictures sent to me or APM.

Thanks are due to Rob Robinett, John Petty, James R. Smart, Allen Koenigsberg, Joe Martel, Bill Endlein, Ray Wile, and Tim Brooks for their help in locating labels and supplying information. □

Interested readers may write to Jim at 2708 Jubilee Trail, Arlington, Tex. 76014, or to APM.

LETTERS

Dear Allen: I am delighted to hear that you have sufficiently recovered to get out another issue of **APM**. I especially enjoyed Ron Dethlefsen's article about the Blue Amberol slips and Tim Brooks' devastating review of the Soderbergh book on 78's. By the way, the record slip on Billy Murray (#1602) gives some wrong information. According to what Billy told me, he ran away from home when he was 13, but not to San Francisco; he actually went to a racetrack near Denver where he worked as a jockey. After a few weeks his mother found him and brought him home. He then left a second time -- with his parents' knowledge -- when he was 16, to join Harry Leavitt's High Rollers Troupe and eventually landed in San Francisco where he made his first records -- for Bacigalupi.

Best Wishes, Jim Walsh

Dear Allen: In reference to Ron's article in Vol. V, No. 5 on "Dubbed Blue Amberols," I believe I can even top John Steffens' follow-up on the highest number flat-top; I have No. 2933, *True to the Flag*, and it has the early flat end. I wonder why this number is so far apart from the others? I also have a bevelled-end Blue Amberol of #1560, *Preacher and the Bear*, which is apparently made from the original #18 Four-Minute Wax matrix -- it still has the announcement!

Sincerely, Frank Moon

Dear Allen: I thoroughly enjoyed Arthur Wohl's article, *Records on Record* in Vol. V, No. 6, and thought I could add a few points. First, he forgot to mention the number of *Uncle Josh Buys a Victrola*; this is Victor 17631-A. Also, I noticed that although your cover showed the sheet music of *They Start the Victrola*, the article doesn't mention the record; it appeared on Victor 18793-A, and Billy Murray was the artist. I have both of these in my collection. *Best, Frank Adams*

Dear Allen: I was recently looking through some of your back issues, and noticed the picture of the Frisco Jazz Band in Vol. III, No. 7. I can now identify two of the artists: the piano player is Victor Arden, and it is Rudy Wiedoeft on the clarinet. The others are still a mystery. *Regards, Don Donahue*

BOOK REVIEW

by Tim Brooks

Jukebox Saturday Night by John Krivine

If you have ever been interested in the development of the juke box in the 1920's, 30's and 40's, and the business behind it, this book is for you. It is a lavishly produced picture book with text, and includes dozens of striking, full color, full page illustrations of juke boxes over the years.

Though it might seem strange, the first commercial use of the phonograph for musical entertainment was in the form of a nickel-in-the-slot "juke box," introduced in many U.S. cities during 1889-1890. This was virtually simultaneous with the introduction of the phonograph as a business dictating instrument, and several years before the first widespread marketing of phonographs for home use. In an age fascinated by mechanical inventions of all kinds, the automatic phonograph caught on quickly and soon "phonograph parlors" began to spring up which contained rows of these machines, so that a patron could go from one to another, dropping in his nickels and hearing different songs and monologues through the eartubes provided (each machine, of course, held only one cylinder).

The date commonly given for the installation of the first coin-operated phonograph is November 23, 1889, at the Palais Royal, San Francisco, by Louis Glass. The source for this is a single statement by Glass himself, inserted into the minutes of the 1890 Convention of Local Phonograph Companies, in which he said that this was the date of his first coin-operated installation. I wonder if anyone has done any primary research into whether this really was the first such installation by anyone, or into the details of Glass' own operation. Did the Palais Royal advertise its new attraction? Were there any newspaper reports? What about the activities of others who were inventing or promoting coin-operated attachments for phonographs at about the same time, especially Felix Gottschalk of New York's Metropolitan Phonograph Company (founded 1888)? Unfortunately author Krivine has apparently done no original research into this era of the phonograph, but has simply repeated the chronologies given in Gelatt and Read and Welch (which are sometimes inaccurate, at least in detail).

After its brief heyday in the 1890's the coin-operated phonograph went into eclipse for nearly 30 years. Among the problems

were the lack of a versatile and reliable record changing mechanism, the lack of volume inherent in acoustical reproduction, and the crudeness of the coin mechanisms, which allowed the machines to be easily fooled by slugs, wads of paper or even -- according to one report -- bits of ice from the saloon patron's drink! The Phonograph parlors of the early 1890's were gradually invaded by other types of coin-operated games, dispensers, etc., and eventually they became the "penny arcades" of a later era.

A number of attempts were made in succeeding years to devise a practical coin-operated cylinder or disc machine, and nearly all of these are highly desirable collector's items today. Among these were the gargantuan Multiphone (using a "ferris wheel" of 24 cylinders) and the Gabel Automatic Entertainer of 1906 (using discs).

The idea of coin-operated music machines in public places did not begin to spread once again until the late 1920's, when the advent of electrical recording and reproduction opened new vistas in many areas of recorded sound. At last amplification was possible, as well as that booming (essentially distorted) bass that allowed people to "feel" the music as well as hear it. The first locations to welcome the new coin machines were the Black "juke joints" of Harlem and the deep South; hence recorded blues and jazz were important factors in the spread of the juke box. (Incidentally the author gives only part of the history of the term "juke," which is so associated with his subject. Derived from a Negro term for sex, and later applied to a whorehouse or roadhouse, it gained widespread use as the result of a famous 19th century sociological study of a lower class family, the "Jukes," who came to symbolize life on the poverty and crime-ridden lower fringes of society. Thus it was a purely derogatory term when it was applied to the coin-operated phonograph. For years afterward music machine businessmen tried to change the name to something more respectable, but to no avail.)

Several companies pioneered in building the new electric juke boxes of the late 1920's, among them Seeburg (which abandoned its earlier mechanical Orchestrion), Automatic Musical Instruments Co. (AMI) and Mills Novelty Co. But it was a young showman-entrepreneur named Homer Capehart -- later to become a U.S. Senator -- who really built the juke box trade into a big business in the 1930's. He first went into business on his own, and then, for seven

highly important years in juke box history (1933-1940), he headed Wurlitzer's juke box division.

With the repeal of Prohibition and the increasing prosperity of the late 1930's, juke boxes spread like wildfire. They became a principal factor in the spread of big band swing as well as country music. The industry reached its peak in the late 1940's, and has been on the decline ever since, due to rising prices (now it's "put another quarter in"!) and changing tastes in both music and media.

Juke Box Saturday Night fleshes out the story of the juke box in both pictures and prose. The pictures deserve special praise. They range from the earliest coin-slot machines of the 1890's to the garishly illuminated designs of the 1930's and '40's (in full color), and modern machines, as well as advertisements, pictures of locations and promotional literature. Most of the later machine illustrations are captioned with dates, model numbers and even production runs, which will be a boon to collectors of these machines. As a picture book alone, *Juke Box Saturday Night* is well worth the price. (It was printed in Italy, incidentally. It's a sad commentary that economics would probably make it impossible to print such a beautiful volume here, at any reasonable price).

The text is strongest in the era of the 1930's and 1940's. The author has done extensive interviewing with such notable figures (in the trade) as N. Marshall Seeburg, II, Fred Mills, III, Homer Capehart, and David C. Rockola (yes, that's why it's called the Rock-Ola juke box). The result is a great deal of "inside" information on how the industry operated in its heyday.

The weakest section, unfortunately, is the one likely to be of greatest interest to APM readers -- the 1890-1920's era. The author has apparently done no primary research into the early days of the phonograph, but has relied exclusively on such secondary sources as Roland Gelatt's *The Fabulous Phonograph* and Read and Welch's *From Tin Foil To Stereo*. Whole sections from those books are reprinted verbatim, often without credit, repeating their mistakes as facts and embellishing them with new errors. As in many other cases, we see the problems an author creates when he puts wrong information into print -- it gets picked up and repeated, seemingly endlessly, by other authors who don't do their homework. It is a shame that such a shaky beginning mars an otherwise

excellently produced book, however, if the reader will take the first three chapters of *Juke Box Saturday Night* with a grain of salt, this should not outweigh the value of the rest of the book (or of those glorious illustrations).

It should be noted also that this is a book about the juke boxes themselves, and the industry behind them, not about "juke box music" or the impact the juke box has had on the record industry or on society at large. Of these topics the author seems to know little, and he has wisely chosen to avoid them for the most part.

While its flaws may prevent this from becoming the definitive book on the history of the juke box, it certainly is the best to date, and is an excellent reference for those interested in collecting or simply identifying the different machines. It is recom-

mended to anyone interested in the field.

It is published by Chartwell Books, Inc. in a hard-cover edition and is available at bookstores, or from APM for \$9.95 ppd.

LETTERS

Dear Allen: Thank you for the nice layout of my article on Wilford Hall (*The Second Phonograph Patent*) in Vol. V, No. 7. However, I feel that the title you chose for it and the caption you used for the diagram on page 6 will create some confusion. Hall's patent was actually the *third* issued, since Edison was granted the first two. So it is Hall who is the second phonograph inventor. Thanks again!

Sincerely, Robert Feinstein

PHONOGRAPHS FOR SALE

Pathe Grand Disc Machine, blue horn, decal perfect, plays well, with 2 center start Pathe records included, asking \$450. Ron Hill, 386 Roosevelt Ave., Lyndhurst, N.J. 07071. (V-9)

Columbia cylinder phonograph with rear-mount horn; Edison 2/4 minute Home. Regina 8½" disc music box. Empress 18½" console disc music box. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or 312-262-5965. (V-9)

30 phonographs, \$9000. Edison, Victor, others. Choose from 45. George T. Walker, 1724 S. Gold, Centralia, Wash. 98531. Or 206-736-4193. (V-10)

Collector has for sale horn and other phonographs. Disc and cylinder machines. Will also undertake purchase commissions. Write M. A. Burns, 116 Moss Lane, Sale, Cheshire, England.

Copy of Bergmann tinfoil phonograph, very good. Sell or trade. Also parts & various machines. N. Solgas, 810 K St., Sacramento, Calif. 95814. (V-9)

PHONOGRAPHS FOR SALE

Edison A100 Floor Model, 1916 disc player, \$200. Radiola 18 (AR 936), orig. speaker AC operated, \$200. AK Variometer. Radiola I (ER753A) 1922 crystal set, very good cond., \$300. W.E. Collectables, 216 Broadway, Westville, N.J. 08093. (VI-2)

Columbia Washington Type A Graphophone, with orig. aluminum reproducer, beautiful decal, runs well, with orig. horn. Only \$350, plus shipping. John Bova, 144 Davis, Staten Island, N.Y. 10310. Or (212) 273-6931. V-9

Edison Standards, \$175, \$200. Home with MG horn, \$300; Gem, \$300. Columbia Q, \$185.; Eagle, \$200. R. P. Marzec, 40 Madison Ave., Red Bank, N.J. 07701. Or 201-842-7349. (V-10)

Edison Opera, Edison Concert, Zonophone with large brass horn, Edison Amberola 1A, Edison Maroon Gem and 40 other phonographs. 36" papier-mache Nipper. Send 25¢ for free list. Stephen Oliphant, 5255 Allott Ave., Van Nuys, Calif. 91401. Or 213-789-2339. (V-9)

Be an optimist! Renew to APM!

PHONOGRAPHS FOR SALE

Juke Boxes, Pinballs, Slots, whatever your interests. Salvesson's *Coin Machine Trader* has it all! Year First Class Subscription, \$13.00; sample, \$2.00. Ted Salvesson, from the "Low Rent District," Box 602-ap, Huron, S.D. 57350. (VI-3)

Edison Home Phonographs, Victrola record players for sale. E. Hane, 131 E. 93 St., New York, N.Y. 10028. Or 212-348-5274. (V-10)

See my ad for needle tins in this issue. Howard Hazelcorn

Edison Keywind Gem, with orig. early B reproducer, only \$275. Call (212) 941-6835

Lion's Head Columbia Deluxe Grafonola, excellent condition, \$1750. Columbia Regent Desk Phonograph, \$950. Victor Z phono, \$600. I will crate. Bud West, 1201 Dartmouth Dr., Reno, Nev. 89509 Or 702-329-7997. (V-9)

35 Antique Phonographs For Sale from the Thomas A. Edison Collection. Buying Victors, Columbias, Edisonia, etc. Write for list, at Sedler's Antique Village, Ralph Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or 1-617-375-5947. (6-8)

PHONOGRAPHS FOR SALE

One refurbished Thomas Edison Disc Phonograph, Model C-19, Serial No. 92649. Official Laboratory Model. Have 26 thick disc records to go with it. Price \$425. In like new condition. H.G. Propfit, Jr., 1904 Evangeline Dr., Bastrop, La. 71220. (V-9)

Chassis for Edison Triumph Model B, with bedplate, no reproducer, good condition. Sell or trade. Call (212) 941-6835.

2-minute styluses for Edison reproducers (not mounted in bars). Made by Edison around 1908. These are *not* reproduction, but original, unused stock. Only \$5. ea. or 5 for \$20. ppd. Bob Jenkins, *Uneda Antique*, 180 Kingsland Road, Nutley, N.J. 07110. (V-10)

PHONOGRAPHS WANTED

Want: Edison and Columbia business phonographs, any style or condition; cases for 20th Century, Columbia C, Edison Spring Motor, Edison business phonograph. Rear mount parts for Zonophone 10" machine. Power amplifier for Electrola phonograph, all types of Electrolas, automatic Electrolas and Electrola-Radiola combinations, especially large models. Joe Weber 918 Centre St., Ashland, Pa. 17921. Or (717) 875-4787 after 11 pm. (VI-4)

Want spring-wound Orthophonic Credenza. David Cash 175 W. Wience Rd., NE #137, Atlanta, Ga. 30342. (V-9)

Am looking for one of the earlier, larger, upright Victrolas, with large deep horn across the front and electric motor in elaborate cabinet. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130. Or 312-366-3103.

PHONOGRAPHS WANTED

Edison Diamond Disc—either Schubert or Beethoven model; all Victor Orthophonic or Columbia Vivatone machines, tonearms & reproducers Victor Tungstone or Pfannstiel permanent needles. Mahogany cygnet horn. Bowen Broock, 300 S. Woodward Ave., Birmingham, Mich. 48011. Or 1-313-681-7133 after 6 pm. (VI-2)

Columbia VivaTonal Phonograph. Left door of Victor 2-door Credenza Phonograph Mechanical information needed for Orthophonic Victrola-Electrola Model VE60E. I have Edison Floor Model Amberola cylinder phonograph, Type SM Model A to trade for Edison Opera. Bob Scott, Box 1694, Wayne, N.J. 07470. Or 201-696-1278. (V-9)

Any model Edison Gem in mint & original cond. Ed Bernat, 112 Breakspear Rd., Syracuse, N.Y. 13219. Or 315-468-6082. (VI-2)

Want to purchase the following phonographs, etc.: Orthophonic Victrolas and Radiolas and Automatic Orthophonic Victrolas and Radiolas - plus similar elaborate models from other manufacturers, such as Number 10-50, 10-51, 8-30, RAE-79, 9-55, 8-60, RAE-81, 10-35, 9-54, 9-56, 9-18, 8-12, and others. Also want Player Grand and Upright Players. Also want all types of Welte Rolls, Audiographic Duo-Art Rolls, and Jukeboxes. Frank Adams, P. O. Box 3194, Seattle, Wash. 98114. Or (206) 633-3664. (V-9)

Collector wants original Edison Tinfoil Phonograph, coin-ops, Zonophones, and other rare & unusual phonographs. Best prices paid. Hoffman, 2570 Falcon, East Meadow, N.Y. 11554. Or 516-785-3949. (VI-1)

PHONOGRAPHS WANTED

Victor VI with mahogany horn. Must be extra fine to mint condition. Prefer unrestored, but will consider restored machine if 100% authentic. Will answer all letters. Thank you. L. M. Gallup, 1204 N. 4th St., Mankato, Minn. 56001. (V-10)

HELP: I NEED PARTS!

Need repeat attachment for Edison Triumph, also Diamond Disc reproducer with hole and hinge block for electric shut off. John Boyd, 6682 Acacia Ave., Burnaby, B.C., Canada V5E 3J7. (V-9)

Tone arm for floor model Aeolian Vocalion Graduola, Style G, Type 70678. David Watson, 60 Westminister Ave N., Apt #1, Montreal West, Quebec, Canada H4X 1Z2V11

Unusual cylinder record boxes and Edison *Phonogram* magazines. All replies answered. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (v-10)

Front-mount tone-arm for small Zonophone, either type will do. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666.

I need the elbow and horn for a Victor Type M outside horn rear-mount phono. Can be reproduction. I have for sale original Edison Diamond Disc brass reproducer; one Standard Model A orig. outside horn, also couple of radio horns. Also odd reproducers, and 2-in-1 Victor turnover reproducer. Arthur Marrow, 520 Prospect Ave., Bridgeport, Pa. 19405. Or 1-215-279-5829.

Need comb for 6" cylinder music box, Swiss, will buy or trade, or sell as is. Also need gear cover for Amberola V. Thanks. George Zlobin, 956 E. 79th St., Brooklyn, N.Y. 11236.

HELP: I NEED PARTS!

Want tone arm for Atwater Kent, Model 55. D.R. McConoughey, 1768 I Palola Ave., Honolulu, Hawaii 96816.

Need tone arm, reproducer and horn for early front mount Zonophone. Need lid for Mahogany Opera & Edison L reproducer. Bud West, 1201 Dartmouth Dr., Reno, Nev. 89509. Or 702-329-7997.

Need bellows for Gem Roller Organ. Lad Rypka, 738 E. School St., Owatonna, Minn. 55060. Or 507-451-7540.

I have an otherwise mint Victrola Electrola VE9-25E that some butcher - ARRGH!! "modernized." Need complete original radio and phono units, also speaker and one lid support. Schematic, owners manual and correspondence with owners of similar machines also appreciated. Donn Miller, P. O. Box 1, Oakland, Calif. 94604.

Need Columbia AT bracket that drives reproducer. Columbia AH motor. Two tone-arms & reproducers for Columbia AJ. Victor III turntable, buy or trade. I have to trade the following: Columbia backmount, Edison K reproducer, Victor M reproducer, Edison Diamond Disc reproducers, Brunswick Ultona tone-arms & reproducers. N. Solgas, 810 K Street, Sacramento, Calif. 95814. Or 916-442-3646. (V-10)

RECORDS FOR SALE

Thousands of 78's, cylinders, Edison Diamond Discs, 45's, played and graded. One-sided oldies, etc. Send SASE and your list to Carl A. Tessen, 1620 Columbia Ave., Oshkosh Wis. 54901. (VI-2)

Cylinder records, \$3. ea. Send 3 stamps for new list. *Musical Museum*, Deansboro, N.Y. 13328. (V-9)

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EDISON DIAMOND DISC MAIL AUCTION! 25¢ for 19-page list. Richard Simon-ton, 4209 W. Burbank Blvd., Burbank, Calif. 91602.

Will sell (for \$90) 48 4-minute Edison cylinder records in good condition, many popular or will trade for 2-minute "Uncle Josh" vaudeville series. Cecelia Moran-Brescia, 21 Stuart Ave., Malverne, N.Y. 11565.

Operatic/Symphonic classical 78 rpm records, mostly '30's, reasonable. For free list, send SASE to: Alan Wendt, 430 Hawthorne, Elmhurst, Ill. 60126.

600 cylinder records for sale: marches, ragtime, comedy, some Uncle Joshes, Sears Indestructibles, 2-4 min., many others. Auction only, send SASE and 3 stamps for your list to Dennis Devine, 722 E. Pierce St., Council Bluffs, Iowa 51501. Or 712-323-5233. (V-10)

Will sell Victor Red Label Record of Enrico Caruso singing *O sole mio* (*My Sunshine*) in Italian. Write to David Franz, 13015 Biola Ave., La Mirada, Calif. 90638

Over 300 78's, something for everyone, \$1 for complete list. Refundable on order of \$10. or more. Berman, 1501 Woodluck Ave., Louisville, Ky. 40205.

Rare 78's, 1910-1940, all types, artists. Norton W. Fletcher, Beech Plain Rd., Sandisfield, Mass. 01255. Or 413-258-4520.

RECORDS WANTED

Wanted: Two 78 rpm records *Trail of the Lonesome Pine* by Fuzzy Night; *Bow-legged Woman* by Bull Moose Jackson. Dennis Kunkel, 701 N. 74th St., Seattle, Wash. 98103. (V-9)

RECORDS WANTED

Need recordings, orig. or tape, of *Blackface Comedy Dialogues*, esp. obscure issues. Also information & literature on two-man black-face teams. Robert Cogswell, 602 N. Summit St., Bloomington, Ind. 47401. (V-9)

Pay top dollar for blank brown wax cylinders; Whiteman *Sweet Sue, Borneo*, and *That's My Weakness Now* (Columbia); Victor Scrolls; Gene Goldkette #20200-20900; Whiteman 21,200 - 21,600; Diamond Disc dance records #51,600 and up, Blue Amberols over #4900. Bowen Broock 300 S. Woodward Ave., Birmingham, Mich. 48011. Or 1-313-681-7133 after 6 pm. (VI-2)

Edison operatic Blue Amberol cylinders wanted, e.g. #28120 Knote, 28139 Farnetti, 28160 Polese, 28182 Harrold, 28199 Giorgini, 28235 Goritz, 28240 Matzenauer, 29012 Middleton, 29026 Laurenti, 29034 Hempel, and 29068 Middleton. Can offer cash or trade in Edison reproducers. What do you need? Earl Mathewson, 170 Roehampton Ave., Apt. 201, Toronto, Ont. Canada M4P 1R2. (V-9)

Want any popular 78 rpm records from 30's, 40's, 50's, in good condition. Paying good prices for Jolson, Crosby, Sinatra. Ed Wysocki, 23-03 37th Avenue, Long Island City, N.Y. 11101.

Edison Diamond Discs Wanted: Please send for my want list. Offering cash or will trade 2-minute black wax Edison Advertising Cylinder, complete Musicmaster oak cygnet horn, Berliner and Zonophone 7" discs, etc. Earl Mathewson, 170 Roehampton Ave., Apt. 201, Toronto, Ont., Canada M4P 1R2. Or 416-487-3105. (V-9)

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Will pay top dollar for any Caruso recorded on Monarch, Opera Disc, G & T, Zonophone, Emerson, Pathe, esp. AICC cylinders!! Also Columbia *Grand Opera Discs* by any artist! Please send lists. Clark Bickers, 4992 Minden Rd., Memphis, Tenn. 38117.

Cylinder records wanted of Gilmore's Band, for research. Rick Wilkins, 2708 Jubilee Trail, Arlington, Tex. 76014.

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Antique Phonograph Encyclopedia *Tinfoil to Stereo*, second edition, hard-cover, autographed by the authors. Only \$22. by insured postage. Free list of cylinders, discs, grind organ paper rolls with book order. *The Musical Museum*, Attention Arthur, Deansboro, N.Y. 13328. (V-10)

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Old catalogs purchased and traded by classical record collector, 1890's onward. Also old record books and magazines. Please write: Michael Tenkoff, 800 W. Las Palmas Dr., Fullerton, Calif. 92635. (VI-6)

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th St., Jackson Heights, N.Y. 11370

ITEMS FOR TRADE

Edison 10-inch Long Plays, 10002-10004; 12-inch Long Plays, 30002. Edison 78 needle cuts; Busy Bee cylinders in orig. boxes and lids; Pfanstiehl semi-permanent 78 needles; T. Roosevelt Blue Amberol *Social and Industrial Justice*; Model A Standard Talking Machine, rear-mount phonograph; Model X Standard Talking Machine, front-mount. Model 30 Amberola; Model 50 Amberola; Victor Exhibition reproducers. Leo Hirtz, Box 6, Bernard, Iowa 52032. Or 319-879-3107.

ITEMS FOR TRADE

Trade my spare classical vocal 78 rpm's for yours. Send 45¢ for 10 pages of my spares. Jim Simpson, 353 Breed Ave., San Leandro, Calif. 94577. (V-9)

Trade Edison 2-piece red Fireside horn or Edison Type N reproducer for a long throat Zonophone front-mount reproducer. Charles Mandrake, Box 955, Ashtabula, Ohio 44004.

Have 2 Amberola V phonographs, 11-panel 30" brass horn, Amberola 30 case, ornate wood and brass Concertina 12" x 15". I want Edison or Victor horn phonographs, Victor Jr., No. 10 and No. 11 cygnet horns, Triumph mahogany cygnet horn. Ron Greening, 486 Park St., Lebanon, Ore. 97355.

Have about 50 religious and Hawaiian Blue Amberol records. Wish to trade for band, H. Humphrey, Ada Jones, Jones & Hare, Cal Stewart cylinders, or what have you? Ronald Kramer, 131 North Shore Dr., Syracuse, Ind. 46567.

Wanted to trade: Edison Gem, Home, Standard, Fireside, Radiola 28 with antenna for Victor Trademark or Berliner phonograph. Your mix, contact Leuty's, U.S. 50 East, Rt. 1, Salem, Ill. 62881. Or 618-548-1112.

MISCELLANEOUS FOR SALE

Long brass horn for Edison cylinder player, in original horn-shaped container; call or write APM.

Reproduction quality items: slip-on mandrels, aluminum horns, Pathe mandrels, etc. Write for free list. J. Paul Agnard, Temara-Plage, Morocco.

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Prints of horn phonos. Columbia, Edison, Victor. 25 sepia-tones, professionally reproduced on glossy 8½" by 11" stock. Each has authenticating descriptions, \$8.00 for set. Other items, such as spring grease, needles, felts, belt buckles, and placemats. SASE. Fred Morris, 3002 Blankenship Circle, Richmond, Va. 23229.

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Various castings and gears for following Victor changers: 1050, 1051, 1070, 955. Write for free list. Tony Provenzano 144 W. Prospect St., Waldwick, N.J. 07463.

Victor Concert reproducer, loctal mount, Zonophone reproducer, loctal mount, Edison Automatic recorder. Best offer for each or trade for early wind-up toys, grind organs, horn phonographs. Steve Leonard, Box 127, Albertson, N.Y. 11507. Or 516-742-0979. (V-9)

Attention Jolson Collectors! Records, sheet music, assorted paper memorabilia for sale or trade. Send \$1 for list. Berman, 1501 Woodluck Ave. Louisville, Ky. 40205. (V-9)

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Gesner's 3rd *Collectors' Meet* April 8, Sunday, at Holiday Inn, 9 am to 4 pm, in Burlington, Mass. Write or call Richard Gesner, 8 Belmont St., Lowell, Mass. 01851. Or 1-617-452-3796.

Oak veneer - quartered figure, 2 ft. by 8 ft. sheets. Can be mailed in sturdy mailing tube. This genuine wood veneer is made for the antique industry. It can be cut and trimmed with scissors or blade. It stains just like solid woods and sands and shapes perfectly. Do your own cabinet repair like an expert! Send stamped envelope for complete info and free sample. Wendell Moore, R. R. 1, Box 474H, Sedona, Az. 86336. (V-9)

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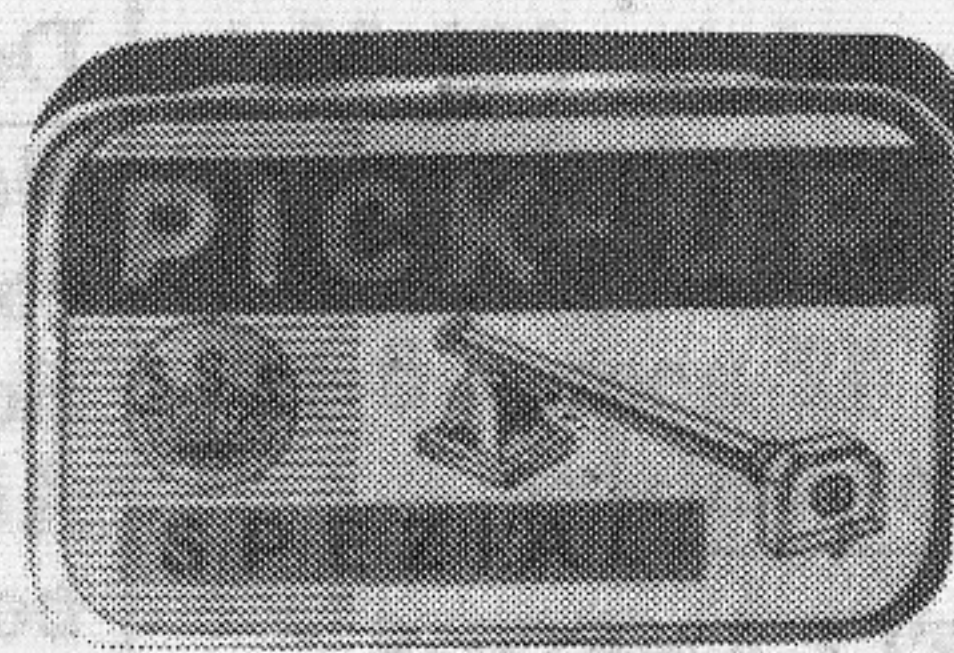


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Need information on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade for old typewriters for research.

Want old cameras, daguerreotypes, contents of old photo studios, store signs, *Camera Work* Magazine, stereo views and viewers, etc. Mark Koenigsberg, Math Dept., Texas A & M, College Station, Tex. 77843.

Want phonograph horns, w/ or without rest of machine, marked "Standard" superimposed on a Diamond. "Trade" and "Mark" also appear above and below diamond. Product of Standard Metal Mfg. Co., Newark, N.J. Description, price, and photo if possible. Peter Hare, 219 Depew Ave. Buffalo, N.Y. 14214. (V-9)

Want antique clocks and disc music boxes. Describe and price. Frank Przybylski, 10604 S. 82nd Ave., Palos Hills, Ill. 60465. (V-10)

Wish to buy Siam Soo toy doll for disc phono; must be in good cond. Robert Kuhn, 240 N. Stewart St., Creve Coeur, Ill. 61611. (V-9)

Wish to contact two people who were at the Yesteryear Museum Sale, Dec. 1977: the buyer of the RCA amplifier (black metal top with tubes coming through) and the buyer of the Edison business phono with the end gate. Call 717-875-4787 after 11 pm. Joe Weber. (VI-1)

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Want Steinway Piano, Berliner phonograph & records, concert cylinders, classical records, cactus needles. Al Brock, Box 13362, Atlanta, Ga. 30324.

Edison 12-inch Long Plays, 30005-30006. Reproducer for front mount Aretino. Edison Opera Phonograph. Sophie Tucker cylinders. Irene Franklin cylinders. Vaughn de Leath cylinders and discs. Columbia 6-inch long cylinders. Personality cylinders and discs. Leo Hirtz, Box 6, Bernard, Iowa 52032. Or 319-879-3107.

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